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Facultade de Filoloxía

GRAO EN INGLÉS: ESTUDOS LINGÜÍSTICOS E LITERARIOS

**Linguistic and Cultural Changes in the Spanish and
English Revised Editions of *The Famous Five*. The
Case of *Five on Kirrin Island Again***



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Year: 2020

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ABSTRACT

This undergraduate paper provides a comparative analysis of Enid Blyton's *Five on Kirrin Island Again* throughout four versions of this book, two of them in English and the other two in Spanish. The main purpose of this work is to compile and classify the changes of different nature that were carried in the adapted editions of the book, namely changes that involve degree of formality, simplifications, updating of language and addition and deletion of content, as well as the fixing of some problematic elements, especially the ones that deal with gender issues. Due to the high amount of changes, this study is focused on the most relevant ones, most of them placed in the first half of the book. All these alterations have been listed in the appendix, following its order of occurrence in the body of this paper. The methodology used is mainly divided into three processes. First, the two English editions were compared, annotating the main modifications and classifying them under different categories. Second, the same procedure was followed for the Spanish editions. Finally, the English and Spanish books were juxtaposed altogether, so as to establish their main differences and similarities, taking into account the concepts of *adaptation* and *retranslation*.

Throughout the analysis and classification of the changes it is possible to reach some conclusions, mainly concerning the updating of language and content to fulfil the standards of our current society. On the one hand, this study shows how the alterations in the Spanish adaptation usually correlate with the ones followed in the English one, suggesting a similar pattern of modifications. On the other hand, the divergent aspects between the English and Spanish versions are also revealed, proving a higher amount of changes in the Spanish adaptation, as well as slight differences, some which are related with the nature of each language. Lastly, this paper allows to reflect upon the role of language and how some words or expressions become outdated through the years, and it raises the issue of whether former

children's books should be adapted for the current generations, even if this implies certain changes of content.

Key words: English, Spanish, comparative, translation, retranslation, adaptation, language, children's books, The Famous Five, Enid Blyton

1. INTRODUCTION

The books of *The Famous Five*, written by Enid Blyton, are worldwide famous and they have been part of the childhood of a generation of adults. They were such a success that they are still published nowadays, being addressed to new generations of infants. They were translated into different languages, including Spanish. However, many years have passed since their first publication, and because of this the publishing houses have recently issued new versions of the books, adapting them to our current time. It must also be noted that Enid Blyton's writings have been accused of promoting undesirable attitudes, especially regarding gender issues. The adaptations were released both in English and Spanish.

The aim of this paper is to analyse the changes that were carried out in *Five on Kirrin Island Again*, comparing the original versions of the book in English and Spanish with the adapted ones. For this purpose, I have selected four different editions of this book, annotating and classifying modifications of different nature. The main goals of this study will be, on the one hand, to examine the changes that took place between the English editions and determine their possible reasons and, on the other hand, to execute the same process with the Spanish versions, in order to find out if the changes follow the pattern of the new English edition or if they are based in the original Spanish source instead.

To achieve the mentioned aims this paper will be divided into two sections and each one will consist of different subsections as well. The first section, which is labelled as "Context" will be divided into two subsections. The first one will deal with the field of translation, especially literary translation and children's literature. Moreover, the terms *retranslation* and *adaptation* will be explained. The second subsection will be focused on the reception of Blyton's *The Famous Five* collection from its first publications to the present day, highlighting the controversial debates that are now taking place. At this point, I will also

provide information about the adapted editions in both languages, establishing the main concern of this study: the updating of language in children's books addressed to present readers. Regarding the second section of this paper, it will be organised into four subsections. First, in section 3.1 the methodology used will be displayed, describing the different steps that I followed to compile and classify the changes. Second, the next two subsections will be concerned with the presentation, classification and analysis of the alterations found in the books. The changes between the English editions will be developed in section 3.2 and the ones between the Spanish versions, in section 3.3. Finally, the last subsection will consist of a comparison between the English and Spanish books, establishing in which aspects they differ and what they have in common. All the changes will be listed in the appendix of this paper, following the order in which they are mentioned. The analysis and comparison of the four versions of *Five on Kirrin Island Again* allowed me to build some ideas that I will put forward at the end of this paper.

In short, this paper is meant to be a thorough analysis of four versions of the same book, in which two languages intervene. Thus, it will cover not only the alterations in each language's editions separately, but also the differences and similarities between the English and Spanish versions. Moreover, the procedure followed with some problematic elements in the adapted editions will be considered in this analysis, together with the implementation of other changes, which in most of the cases are done to ease the understanding of the present-day children.

2. CONTEXT

2.1. Translation and literary translation: An overview

As is well-known translation is a fascinating discipline and it appears in different aspects of our life. When we are watching a film in Spanish that was originally recorded in English, we are experiencing the result of a translation process, and this happens in literature as well. As has been mentioned in the introduction, this paper will focus on a particular novel of a series of children's books, which has been translated into Spanish. In order to contextualise this study, it is important to provide an overview of the notions of translation and literary translation, paying special attention to children's literature, and also defining concepts such as *retranslation* or *adaptation*, which will be very relevant.

According to García de Toro (2007), "Translation Studies is an academic discipline that studies the theory and practice of translation" (p. 9). She considers that Translation is an interdisciplinary area because it can be related with different fields, such as linguistics, cultural studies or philosophy (p.10). Therefore, Translation Studies would be the discipline in charge of studying "a skill, a *savoir-faire*, that consists in going through the translating process, and being capable of solving the translation problems that arise in each case¹" (García de Toro, 2007, p.10). Translation Studies have been highly developed from the second half of the 20th century to nowadays, leading to its division in different subareas. Holmes (1988), as quoted in García de Toro (2007, pp.11-12), established a map of this discipline, dividing it into three branches: theoretical, descriptive and applied studies. Despite the subsequent academic revisions of these classifications, most scholars coincide in the existence of these three branches; the main changes would deal with the subdivisions in the theoretical studies and with the relationships between the three branches (García de Toro,

¹ García de Toro (2007) takes this definition from Hurtado, 2001: 25, and recommends to see Shuttleworth & Cowie, 1997: 181.

2007, p.12). Until recent times, research had been concentrated on the different approaches of Translation Studies. In the 50's and 60's the theory of equivalence held a central position. It was based on the linguistic models of that time, such as Structuralism, Generative Grammar or Functional Grammar (García de Toro, 2007, p.13). Among the authors who studied the problems of equivalence of meaning it is possible to highlight the names of Jakobson or Nida. Rabadán (1991) defines the concept of *equivalence* in the following way: “La equivalencia es la propiedad definitoria de la traducción. Se trata de una noción relativa e indeterminada, de naturaleza funcional-relacional y regulada por normas dinámicas de condición socio-histórica” (p. 284). Thereafter, in the 70's and 80's the Functionalist theories gained relevance: they were “a set of new approaches based on a functional, communicative view of translation” (García de Toro, 2007, p.15). As explained by this author, besides Functionalism, there are other theories that emerged in the 70's, such as the *discursive approach*, which incorporates linguistic tendencies related with the context, and the *polysystem theory*, which derives from literary theory (pp. 16-19). On the other hand, in the 90's cultural studies became very significant, introducing new approaches, such as gender and postcolonialism, while philosophical and hermeneutic surveys were starting to develop as well (pp. 21-23). Finally, regarding the latest contributions, García de Toro (2007) mentions “the appearance of corpus studies or the cognitive approaches over the last few decades” (p. 25).

Having commented on the different approaches in Translation Studies, a few words seem in order now concerning the concept of literary translation, which presents certain peculiarities. Hassan (2011) states that a “literary translation must reflect the imaginative, intellectual and intuitive writing of the author” and also “all the literary features of the source text such as sound effects, morphophonemic selection of words, figures of speech²” (p. 3) and so on. Moreover, Landers (2001) makes this statement about literary translation:

² Hassan takes this citation from Riffaterre 1992: 204-205.

In literary translation, the order of the cars –which is to say the style– can make the difference between a lively, highly readable translation and a stilted, rigid, and artificial rendering that strips the original of its artistic and aesthetic essence, even its very soul. (p. 7).

It is generally accepted that literary translation is a recent discipline, but this is not actually true, considering that “[l]iterary historians have been able to trace it as far back as 3000 B.C.” (Renthlei, 2018, p. 3). In fact, it is possible to find examples of literary translation in different languages and cultures: the Rossetta stone of 200 B.C., for instance, is a well-known example of ancient translation. The translation of *The Odyssey* into Latin could be considered another example of ancient literary translation, but probably the most notorious case is the translation of the Bible into numerous languages, so as to spread “the word of God” (Renthlei, 2018, p. 3). Therefore, it is evident that literary translation has been present in our history for as many years as literature itself. Renthlei (2018) points out that the term *translation* has “several implications such as alteration, change, conversion, interpretation, paraphrase [...]” (p. 7), and she later lists the different definitions that authors have provided to this term.

At this point, one should wonder what determines the final result of a translation. Regarding this fact, Desmidt (2009) makes the following statement:

The final shape of a translation is indeed determined by the numerous factors that are involved in the communication process: the message to be transferred (the text to be translated), all the partners involved (e.g., author, translator, target text reader, as well as editor, publisher, distributor, illustrator and critic) and also the intended function of the translation. (p. 670).

However, in some cases the outcome of a translation process can result unsatisfactory, leading to its revision years later, or what is known as *retranslation*, which is defined by

Desmidt (2009) as “new translations of earlier translated texts” (p. 670). Among the reasons to translate a text, Tomás Beltrán (2018) lists the changes in the reading habits, the use of an outdated language or censorship, for example (p. 5). Consequently, it can be ensured that “[a]s cultures continuously change, every generation may take a different view on what is a good, i.e., functional, translation and may ask for the creation of a new translation” (Desmidt, 2009, p. 670), and this is the case of *The Famous Five* in Spain, as will be seen in the following sections. Desmidt (2009) mentions in her study the so-called *retranslation hypothesis*, which establishes that “retranslations tend to be more target culture oriented than first translations” (p. 671). Nevertheless, Skjøsberg disagrees with this hypothesis, asserting that “translations of children’s literature in former days tended to be closer to the original text than more recent translations³” (Desmidt, 2009, p. 671). This assertion allows us to introduce the topic of “the translation of children’s literature”, which is fundamental for this study.

Children’s literature stands for “picture books, novels, short stories, drama, theatre, poetry, rhymes, songs, comics and similar materials that target children and young adults” (Alvstad, 2018, p. 159). In this connection, Alvstad & Johnsen (2017) claim that, although children tend to understand more than we think, “encontramos límites, tanto en cuanto a lo estilístico como en lo referente al contenido” (p. 12). They continue mentioning cultural aspects, declaring that each society expects different types of knowledge from their children, which is reflected on the literature addressed to them (p. 13). A significant aspect to take into account when we deal with children’s literature is “the power difference between adult mediators and child readers” (Alvstad, 2018, p. 162), in addition to the tendency to simplify the texts so as to make them more accessible to children. However, this high amount of changes carries some drawbacks, such as the excessive simplification of the translation, which can lead to the elimination of intercultural aspects. Alvstad (2010) states that “one of

³ see Skjøsberg 1982: 42

the main pedagogical goals with translated children's literature is that it may further young readers' international outlook and understanding" (p. 22). Therefore, if all the cultural elements are adapted, this "international understanding" is lost.

At this point, it is also necessary to explain the concept of *adaptation*, which will be used throughout this study. There are some cases in which the translation becomes arduous due to specific cultural issues, for instance, when dealing with words that carry a different symbolism depending on the country. In this situation, it is usual to employ an adaptation strategy, which is defined by Torre (1994) as "la sustitución de la situación de la LO por una situación análoga de la LT, o la menos alejada posible"⁴ (p. 131). Therefore, an adaptation "will usually contain omissions, rewritings, maybe additions, but will still be recognized as the work of the original author"⁵ (Milton, 2010, p. 3).

2.2. *The Famous Five*: reception and revised editions

The Famous Five is a series of children's books written by the British author Enid Blyton that were extremely popular in the 1950's and 60's. Enid Mary Blyton was born on 11th August 1897 in East Dulwich, London, and died on 28th November 1968. In her youth, she worked as a teacher and governess, but she immediately showed a big interest in writing, publishing her first book of poems, *Child Whispers*, in 1922 (Encyclopaedia Britannica, 2019). From then until 1965 "she wrote more than 600 children's books," as well as articles for magazines (Encyclopaedia Britannica, 2019). The first book of the collection of *The Famous Five* was *Five on a Treasure Island*, and it was published in 1942 by Hodder & Stoughton in the UK (The Famous Five, n.d.). Nowadays this publishing house belongs to Hachette, a French

⁴ LO in Spanish stands for "Lengua de Origen," whose equivalent term in English is SL (Source Language).

⁵ See also Sanders 2006: 26.

publishing house that has the rights of *The Famous Five* books. However, the relationship of Hachette and *The Famous Five* collection already started in 1954, when this publishing house acquired the translation rights to Enid Blyton, becoming “the main driver of Hachette’s expansion” (Heywood, 2016, p. 10). According to Heywood (2016), “the first print run of the Famous Five in France sold all 20,000 copies in a matter of weeks” (p. 10). This fact is remarkable, since it illustrates the big success of this collection of books. In the case of the UK, the numbers are also extremely large: by 1953, “more than six million copies had been sold”, and today “more than two million copies are sold each year” (The Famous Five [novel series], n.d.). This success took place not only in the UK, but all over the world.

In the case of Spain, the series of books was named as *Los Cinco*, and its first volume was not translated until 1964. Orejudo (2017) explains that *Los Cinco y el tesoro de la isla* was published that year and thenceforth the Editorial Juventud has continued printing it (p. 23). This author considers Enid Blyton as an important identity sign for his generation, the ones who were born in the 1960’s, or the so-called *baby-boomers* (Orejudo, 2017, p. 23), in spite of the cultural differences. However, he later admits that he was aware of these differences, which he considered exotic:

Para mi sorpresa, los protagonistas no eran piratas ni aventureros, sino niños de mi edad en un mundo que podía reconocer más o menos. Digo *más o menos* porque, aunque eran niños y eso me acercaba a ellos, no eran españoles, sino ingleses, lo que producía un desajuste cultural que paradójicamente hacía más eficaz el funcionamiento de la ficción. (Orejudo, 2017, p. 32).

It is therefore indisputable that Enid Blyton was a prolific author who was very successful selling her children’s books, especially the collection of *The Famous Five*. As was mentioned

above, her books are still being published and read nowadays, but we must wonder at this point how her novels have experienced the passing of time.

In this connection, it is noteworthy that last year The Royal Mint refused to honour Enid Blyton with a commemorative coin, since she was branded racist, sexist and homophobic (Ashford, 2019). This refusal of the Royal Mint to honour Blyton is actually the starting point that encouraged me to start this study. The truth is that recent researchers have revised Blyton's work from different perspectives, some of which have concluded that her writings contain problematic elements. In this respect, Andrew Martin in *The Guardian* wrote that Anne, the youngest girl of *The Famous Five*, was "regularly patronised by the boys as 'a proper little housewife'", while Melanie McDonagh considers the character of George a "feminist trailblazer" (Ashford, 2019). Regarding the racist interpretation, it is said that "[h]er use of the n-word is seen as further proof that her books are not fit for a modern audience" (Ashford, 2019). On the other hand, several research studies about these issues are being carried out. For instance, Vathanalaoha and Jeeradhanawin (2015) wrote a corpus-based study about gender representation in *The Famous Five*. In their study it is possible to check that the pronoun "he" is usually placed with particular sets of words, being described as "active, logical, dependable, and respectful" on the one hand, and "disagreeable, unsuccessful and furious" on the other hand (Vathanalaoha & Jeeradhanawin, 2015, p. 90). In the case of the female characters, "the collocation analysis demonstrates that the personal pronoun "she" collocates largely with a particular set of negative emotions." Consequently, the female characters "are represented as weak, unhappy, inactive, submissive and illogical" (Vathanalaoha & Jeeradhanawin, 2015, p. 90).

It is quite common that literary works are revised throughout the years, especially if they are addressed to young readers. In the case of *The Famous Five*, this revision was executed in the year 2010 when "Hachette announced that it would be making "sensitive text

revisions” to Blyton’s 21 Famous Five books. This followed market research that suggested children were no longer engaging with the tales about child detectives, due to their dated language” (Cain, 2016). However, this revised edition did not survive for a long time, since in 2016 the publishers decided to go back to the original versions of the books (Cain, 2016).

In the same vein, this revision of the original books was also made in Spain. The publishing house Juventud printed in 2015 new versions of the original editions and, unlike the British case, these books are still being published and sold in the market. In a Spanish journal article, the following information is posted about the type of changes included in the revised editions:

El relanzamiento de los 21 títulos de Los Cinco, publicados por Juventud, además de adaptar el lenguaje a los nuevos tiempos también recoge una importante expurgación de términos racistas y/o sexistas que por lo visto proliferaban en la obra de la autora inglesa y en que Gran Bretaña se realizó originalmente hace unos años. (Hevia, 2016).

For this study I have selected four editions of the book *Five on Kirrin Island again*, the sixth book of the collection, including the original English and Spanish editions, as well as their corresponding revised editions.

3. DATA, ANALYSIS AND DISCUSSION

3.1. Data and methodology

As has been said, the purpose of this paper is to carry out a comparison between four versions of the same book of *The Famous Five* collection, so as to analyse what elements have been modified. The book chosen for this aim is *Five on Kirrin Island Again*, which was first published in 1947 by Hodder & Stoughton (The Famous Five, n.d.). This book was translated into Spanish, with the title of *Los Cinco otra vez en la Isla de Kirrin*, and was first printed in 1965. For this paper I have examined the third edition of the original English book, which was published in 1967 and the fourth edition of the Spanish translation, published in 1971. As was mentioned above, both English and Spanish publishing houses have currently made revised editions of all the books, and this one is not an exception. The English modified edition that has been chosen for this purpose is the one published in 2010 by Hodder. Regarding the Spanish revised version, the one issued in 2015 by Juventud has been selected. Furthermore, it is important to mention that the two Spanish editions handled for this study have been translated by Federico Ulsamer.

Having listed the four sources utilised for this analysis, a few words seem in order now about the methodology that has been followed for its development. First, it was essential to inquire into the information about the different revised editions and translations, taking into account the books that were available. The election of *Five on Kirrin Island Again* was done after checking that its revised editions had been published, both in English and Spanish. My advisor provided me the original versions, which she already owned, while I searched for the adaptations on different webpages, after having investigated in which years they were issued. Secondly, when I had finally obtained the four sources physically, I began the comparative reading, starting with the English versions. For this purpose, all the changes that

I found were annotated in tables that will be included in the appendix. Nevertheless, due to the big amount of changes and for obvious reasons of time and space, this study comprises most of the modifications encountered mainly in the first 11 chapters of the book. Their classification was carried out following a code of colours, in which each colour represented a particular modification. It has been possible to identify a large variety of changes, namely syntactic, semantic, cultural and ideological ones. The results of the comparison between the two Spanish books were remarkable, since numerous changes were found, in contrast with the English versions, in which the changes were less abundant. Moreover, in order to classify the dimension of these alterations, it was required to check the English and Spanish books at the same time, verifying whether the modifications of the Spanish revised edition were made to resemble the original English source.

In what follows I will examine the changes between the two English books and the many types of modifications, the alterations of different nature between the original Spanish version and the adapted one, and the comparison between the Spanish and the English editions will focus on the concepts of *adaptation* and *retranslation* in terms of the standards of the current society and will deal in detail with all the controversial elements present in the original books, which the publishers were forced to change in order to adjust to the values of the present-day society.

3.2. Changes in the English editions (1967 vs 2010)

This section will focus on the most significant modifications found in the adapted English edition of *Five on Kirrin Island Again*, including use of contractions and degree of formality, updating outdated vocabulary and expressions, elements added and deleted (some of which are also related with updating), simplifications (both semantic and syntactic) and problematic elements. Furthermore, at the end of this section I will mention some alterations that have been made for no apparent reason. On the other hand, it is necessary to specify the abbreviations that will be used in this section to refer to the different editions. *OEV* will be used to allude the original edition in English, while *AEV* will stand for the adapted version. The examples will be followed by the page number in parentheses. If two page numbers are specified, the first one will correspond to the original edition. This system will be also followed in the tables attached in the appendix, where all the examples mentioned have been collected and numbered. There will be cases in which only the example's number will be given, directing the reader to this appendix.

a) Changes in the verbs: use of contractions and degree of formality

The first significant change between the original edition (henceforth *OEV*) and the adapted edition (henceforth *AEV*) is the absence of contractions in most of the verbs in the original book. According to Biber et al. (1999, p. 1129) (*qtd.* in Babanoğlu, 2017, p. 57), there are two types of contractions in English: *verb contractions* and *not-contractions*. The former includes contractions with operators⁶, such as *will* and *have* (e.g. *I'll*, *I've*). The latter implies attaching the negative particle to the operator, as in *it isn't* or *it couldn't*. The use of contractions in English varies depending on different factors, “such as text-type, dialect, social stratification, gender and age distinctions and various structural factors” (Castillo González, 2007, p. 26).

⁶ *Operator* is the term used for the first auxiliary verb in a verb phrase.

Huddleston & Pullum (2002, pp. 91; 800)⁷ say that “contractions are felt to be informal, and are generally avoided in the most formal styles, especially in writing.” Biber et al. (1999) carried out a corpus study⁸ about different types of texts, including fiction. They concluded that contractions had a higher frequency in fiction texts, while they rarely appeared in academic ones (Babanoğlu, 2017, p. 57). Therefore, it is common to find contractions in literary pieces, especially in dialogues, which tend to imitate real conversations. Furthermore, since *The Famous Five* is a children’s book, it is possible that the use of contractions might ease the understanding of the text by the young readers.

As was mentioned above, in *Five on Kirrin Island Again* there are changes in the use of contractions, which are consistent through the whole book. On the one hand, while in the OEV it is possible to find non-contracted forms in verbs, they become contracted in the AEV (examples 1-5). This is also applied to not-contractions, as in examples 6-8. On the other hand, in the AEV there are changes in contractions with wh-structures, like *where* → *where’s* (31, 29), as well as with the adverb *here* (*here is* in the OEV, 35; *here’s* in the AEV, 35). As could be expected, there are also contracted forms in the OEV, but they are less numerous in comparison with the AEV. These forms usually appear in dialogues like *I’ve not brought any sandwiches* (72), but it is possible to find them in other contexts, e.g., *He didn’t want* (72).

I will now move on to the changes in verbs to diminish the degree of formality. Auxiliary verbs are the ones that suffer the greatest amount of changes. Firstly, it is relevant to consider the use of *shall* in the OEV, which is consistently replaced by *will* in the AEV (examples 12-14). As is expressed in Thomson and Martinet (2009, p. 188), the future time is formed with the auxiliary verbs *will* and *shall*, although the second one is currently reserved for the formal register and it is very uncommon in conversations. Therefore, the use of *shall*

⁷ (as *qtd.* in Castillo González, 2007, p. 31)

⁸ The Longman Grammar of Spoken and Written English (LGSWE)

in the OEV would imply a high degree of formality. For instance, in the phrase *We shan't disturb you, Uncle Quentin* (46), the children are addressing their uncle in a very formal way, revealing a distance between infants and adults, which is also reflected in other aspects that will be discussed below. Furthermore, there are other examples of alterations in auxiliary verbs, as illustrated in the replacement of *must, might and should* with other less formal forms. In the case of *must*, I noticed that it is not always replaced by the same form (examples 15-18). The modal verb *must* “expresses obligation imposed by the speaker” while *have to* “expresses external obligation” and *should* would “express an obligation more gently” (Thomson & Martinet, 2009, pp. 138-140). Consequently, although these three forms present the meaning of ‘obligation’, each one has a specific connotation that differentiates it from the others, *must* being the most restrictive. Moreover, some expressions with *must* have been replaced with completely different verbs in which this auxiliary has been removed. From my point of view, this contributes to produce a more fluent and relaxed discourse through the whole book, since the overuse of *must* would create an atmosphere of strict obligation. In a similar vein, the verb *should* is usually modified, as in examples 19-22. Again, a modal auxiliary that has certain implications is replaced by other alternative forms. As was mentioned, *should* expresses an obligation in a gentler way, so it is connected to a certain level of formality. In the same vein, there is an example of the verb *might* (8) being replaced by *could* (2), which seems a less formal alternative. Another significant modification related with the nature of the verbs is the removal of auxiliary *do*, as in examples 24-28. This use of the auxiliary verb *do* is known as *emphatic do*. In her case study about this issue, Luzón Marco (1998) points out that “Quirk *et al.* (1985) consider that focus on the operator can be used for contrastive emphasis or for emotive emphasis” (p. 88). She later adds that “emphatic *do* is more frequently used in colloquial discourse” and that “there is a slightly higher tendency to use it in British English than in American English” (p. 91-92). It seems relevant

to highlight that all the examples of emphatic do in the OEV occur in the context of a conversation, implying informality. From my point of view, this change carries out a loss of emphasis and simplifies the text.

b) Updating outdated vocabulary

Turning now to the lexical differences, I will focus on the modifications in vocabulary so as to adjust to present-day language, highlighting the changes that appear more frequently in the whole book. On the one hand, whereas in the OEV the children address their parents with the formal terms *Father* and *Mother*, in the AEV they call them *Mum* and *Dad*. Moreover, the word *queer* deserves a special mention. This term is constantly used in the OEV, but it disappears completely in the AEV, being replaced by alternative forms (examples 29-31). On the other hand, there are three words that also disappear in the AEV, being exchanged by other ones. First, the term *horrid* in the OEV (10, 20, 85) becomes *horrible* in the AEV (5, 17, 92). Second, the preposition *round* in the OEV (22, 31, 56) switches to *around* in the AEV (18, 30, 58). Finally, the adverb *jolly*, which appears frequently in the OEV, is substituted in most of the cases by *really*, although it is possible to find other alternatives, like *very* (64), or even its removal.

Regarding the rest of these changes, there is a huge variety which can be classified as follows: food and clothes, treatment, names of objects and places, and outdated expressions. As far as food and clothes vocabulary is concerned, it is possible to highlight the examples 37-44. In all these cases there are old-fashioned words that have been adapted to current lexicon. For example, the present-day term *wellies* is used to replace the outdated word *goloshes* or its hypernym (*high rubber boots*). Moreover, in the OEV a word was missing to refer to ‘buns with jam in the middle’, while in the AEV this concept is present in the term *jam doughnuts*. Finally, I would like to comment on the change from *potted meat* to *ham*,

which denotes a different ingredient. This alteration might seem suitable, since it is more common for kids to eat *ham sandwiches* in our time.

Turning now to changes in treatment, I would like to draw attention to some cases. As was mentioned above, there are changes regarding the way the children address their parents, leaving out the outdated terms *Father* and *Mother*. Likewise, there are other ways of treatment that have been eliminated, such as the forms *Miss* and *Master* that Joana, the cook, uses with the family. For instance, in the OEV Joana speaks to Anne and Julian in a very formal way (example 45), but in the AEV the phrases are simplified and there is less social distance between the cook and the children. Another accurate example of this is found in the way the characters and even the narrator address George's parents. Whereas in the OEV the narrator calls Aunt Fanny *her mistress* (101), in the AEV this noun phrase is replaced by *George's mother* (112). Similarly, while in the OEV George's mother calls her husband *the master* (101) when she addresses the cook, in the adapted book she simply says *my husband* (112). Again, the social distance between George's family and their servants is reduced through the deletion of this outdated way of treatment. Furthermore, besides Joana, there are other characters, like the coastguard, who use the titles of *Master* and *Miss* to refer to the children. These treatment formulas disappear in the AEV as well. Lastly, I would like to emphasise the presence of the word *fellow* and the noun phrase *old fellow*. It is typical to find the word *fellow* in the OEV, but this word switches to *man* or *boy* in the AEV. In addition, the appellative *old fellow* is constantly employed in the original version when a character is addressing Timmy, the dog. However, this is not found in the AEV.

Regarding the changes in names of places and objects, there are some remarkable ones. First, the word *trunks* (14) in the OEV is replaced with the more precise term *suitcases* (9). Furthermore, the *tea-room* (16) of the original book becomes a *café* (11) in the adapted version, probably to make it more updated. On the other hand, the word *torch* is chosen in the

AEV to substitute for *lamp* (20) and *lantern* (73), since these two words denote objects that were used to illuminate in former times. Likewise, the word *binoculars* (119), which appears in the AEV, might be more accurate than *field-glasses* (107), the one used in the older version.

To conclude, I will encourage to consult the examples 55-63 in the appendix, which correspond to other outdated expressions that have been modified. In addition, I would like to mention that the word *super* is replaced in the AEV by alternative forms, such as *amazing* (4) or *wonderful* (55), and that expressions of surprise in the OEV like *good gracious* (92) or *good heavens* (97) switch to *oh* (101) and *good grief* (107) in the AEV. Finally, the expression *one yard out of the right course* (99) is simplified in *one wrong move* (110) in the new edition.

c) Elements added and deleted

At this point, I will briefly comment on the elements that have been deleted and added in the adapted version of *Five on Kirrin Island Again*. In the first place, it seems relevant to mention that the number of words and expressions deleted is extremely superior than the ones added. Some deleted expressions have already been discussed, such as *Miss*, *Master* or *jolly*, but they are a minimum part of the whole. In the AEV there are several affective expressions that have been eliminated, namely examples 69-73, as well as expressions of joy, anger and surprise (examples 74-78). In addition, it is also significant that *well* is barely used as a discourse marker, as in *well, but* → *but* (41, 43). This word appears in several occasions in the OEV, but it rarely shows up in the AEV. The same happens with other discourse markers in conversational contexts (examples 80-83), as well as attenuators (example 84). The removal of all these elements does not imply a loss of lexical content, but a decrease of the affective tone, making the text more neutral. However, there are eliminations of words that

affect the content of the text. For example, in the original version, the characters hear how the coastguard sings a *sea-shanty* (52), but in the adapted edition, the type of song is not specified. This practice can be also appreciated in examples 86-89.

On the other hand, a saying in the OEV is deleted in the new edition (example 90). The elimination of this well-known proverb probably does not imply a significant change in meaning, although it erases a cultural aspect that could have been interesting for the young readers. Moreover, the phrase “She seldom saw television” (60, 67) vanishes in the adapted book. In this case, this content has been omitted due to updating reasons: nowadays, watching television is something natural for children, but when these books were published, television was quite an innovation. Another change that deals with removal of words is the elimination of vocatives (example 92) as well as appositions (example 93).

Regarding the incorporation of elements, there are a few that can be underlined. For example, the adapted book ends with the expression *Woof! Goodbye!* (211), but this is not present in the original edition. Furthermore, there are other slight additions which are collected in the examples 95-99 of the appendix. As we can appreciate, these new elements do not involve significant changes in the book’s content. Probably the most meaningful change is the inclusion of the barking of the dog at the end of the book, which might be a technique to approach children readers.

d) Simplifications

The number of simplifications is very noteworthy in the AEV, so it seems reasonable to think that the text has been simplified to ease the understanding of the young readers. In this subsection I will show some of the most relevant simplifications of words and content that I have noticed in the AEV.

First of all, there are several simplifications of considerably long verb phrases, which are included in examples 100 to 106. As we can see, in most of the cases these verb phrases lose their adjuncts, such as *on the whole*, or the verb itself is replaced by another simpler verb, usually substituting multi-word verbs with single-word ones as in *got up against / argued*. Therefore, the discourse becomes clearer and more concise.

In a similar way, there are other types of phrases and even clauses which have been considerably reduced. They can be consulted in the examples 107-119 of the appendix. In all these cases there is a reduction of words, some of which are completely omitted, as when *small bags in the trap* becomes simply *bags*. Despite the prevalence of the original meaning in most of the alterations, some of them imply certain changes in the tone through the replacement of some words. This is the case of example 119, in which a character speaks about George in third person in the OEV, whereas in the AEV the speaker addresses George directly. The tone of the adapted edition seems to be more direct, but less affectionate, since the phrase *Good old George* has been erased. Another interesting example is the use of the word *obliged*, which seems way more formal than *grateful*. Concerning this issue, it is possible to find more cases in which there is not a reduction of the number of words, but a replacement of one term with another less complicated or formal one. Examples 120-127 clearly illustrate this. In addition, I would like to highlight the substitution of *such a beast* for *so horrible* (86, 94), since I consider that it implies a loss of intensity in the tone.

e) Problematic elements

This section of the study will cover some problematic elements of the original book, analysing how they have been modified and if the potential controversy has been fixed. This analysis will be mainly focused on gender issues, although I will also mention polemical content related with race, colonialism, disabilities and violent behaviour.

In the first place, there are some commentaries in the OEV that have been omitted in the adapted edition, concerning sexist implications. For instance, in the original book, there is a moment in which George is happy because Julian has treated her like a boy, and the narrator adds: “She didn’t want to be pretty and catty as bear malice as so many girls did” (21). This content is deleted in the AEV due to the use of gender stereotypes, diminishing women, which does not set a good example to present-day young readers. Likewise, in the OEV George’s father is proud of her for her boyish attitude (example 130), but in the AEV he is simply proud of her, avoiding this sexist association. On the other hand, there is a striking elimination of content in the new edition: a whole paragraph from the OEV is completely deleted (example 131). Therefore, in the former edition the girls are searching for flowers, while the boys are looking for arrow-heads instead. Again, there is an example of the use of gender stereotypes, associating girls with “girly and delicate activities”. Consequently, the other phrases that mention this activity are omitted, as in examples 132-133.

On the other hand, there are some cases in which the language becomes more inclusive in the adapted version. For instance, while in the OEV it is said *no local man* (25), in the AEV *man* is replaced by *people*, and an *unknown man* (99) becomes an *unknown person* (110). However, it is also possible to see examples of this inclusiveness in the OEV, as in *to a boy or girl* (73), which in the AEV is substituted by *to anyone* (78), maintaining gender neutrality and simplifying the content.

Returning to the presence of gender stereotypes, there are more examples that deserve to be mentioned. On the one hand, the whole excerpt that corresponds to example 137 completely disappears in the AEV. Dick says this to George after she refuses to “blab” anymore, so there is an association between girls and gossiping, and the rejection of George to perform this activity implies a “masculine” behaviour. On the other hand, in the OEV Martin confesses that he is a good drawer, but he paints pictures of flowers, trees, and

butterflies, which are considered *queer pictures for a boy to draw* (114). However, in the AEV they become *strange pictures for a young person to draw* (129), leaving out the sexist component of the original book, and becoming an effective alternative. Moreover, in the OEV Martin adds that his tutor believes that this activity is “a weak, feeble thing for a man to do” (114), although this sexist commentary does not completely change in the AEV (example 139). Nevertheless, this decision might be justified, since these are the words of an unlikable character, who portrays an undesirable attitude. Another example of the presence of gender stereotypes is placed when the girls are the ones who wash and clean (example 140). Conversely, in the adapted edition the noun phrase *the girls* is replaced by the pronoun *they*, eliminating this gender distinction. Furthermore, in the OEV it is George who goes and grabs the tea-things (116), whereas in the AEV Julian performs this action (131).

Apart from gender issues, there are other controversial aspects that have been modified. First, the adjective *brown* in *brown hand* (63) is omitted in the AEV. This hand belongs to James⁹, the fisher-boy, so we might interpret that mentioning the colour of his hand would imply an unnecessary racial distinction, and this would be a reason to remove it in the new version. Regarding the theme of colonialism, there is an obvious problematic element. In the original book, Joana is the *OBCBE*, which stands for *Order of the Best Cooks of the British Empire* (102). These initials are modified in the AEV, where she is *OBCUK*, *Order of the Best Cooks of the United Kingdom* (113). Curiously, the next comments of the children are also adapted to agree with the initials: *Be Careful Before Eating* → *Be Careful Using Knives*.

On the other hand, it is relevant to mention a problematic comment that deals with the topic of disability. At some point, the narrator refers to Martin in a despicable way (example 144). This observation seems tricky, since it is spoken in a very disrespectful way about the

⁹ James becomes “Alf” in the AEV. This is explained later in “changes for no apparent reason”.

boy, and it carries certain undesirable connotations. Martin does not attend school because he is sick, but he is associated with foolishness, and not only him, but all the boys who did not attend school due to learning difficulties, underestimating this type of children. Therefore, this sequence is not present in the adapted version. Lastly, I would like to underline an unfortunate action performed by Uncle Quentin. In this case, he pushes his wife away in a violent way (example 145). However, he does not act like this in the AEV, omitting a blameworthy behaviour, which could be interpreted as a male chauvinist action as well, something that would not be an adequate model for the readers.

f) Changes for no apparent reason

To conclude, I will briefly point out some alterations that have been carried out without an apparent reason. First, the brown eyes of the dog in the OEV (13) turn into green in the adapted edition (7). Moreover, the name of the fisher-boy changes from *James* to *Alf* in the AEV, and a regular academy becomes the *Tate Gallery* (118, 134). Other unaccountable modifications deal with the replacement of words for synonyms that do not imply a slight change in meaning, as in *it's just like* → *it's typical of* (8,2), *plenty of* → *lots of* (8,2), *little time* → *little while* (8,3), *the least* → *the slightest* (10, 5), *upset* → *split* (16, 11), *begin* → *start* (20, 17), *sweet* → *lovely* (21, 18), *very well* → *all right* (24, 20), *nothing* → *anything* (29, 26), *store* → *storeroom* (31, 30), *wherever* → *where* (40, 41), *idiot* → *silly* (51, 53) and so on.

3.3. Changes in the Spanish editions (1971 vs 2015)

This section will be very similar to the previous one, but concerning the modifications between the Spanish editions. Firstly, I must point out that the alterations in the Spanish books are extremely numerous in comparison with the English ones. However, this might be due to the process of retranslation and adaptation that I will discuss in section 3.4; for this reason, I will temporarily ignore the original words of the English books. As in the previous sections, these changes can be classified into five groups: formality, updating vocabulary, elements added and deleted, simplifications and problematic elements. Regarding the changes without apparent explanations, there are some, but I have decided that I will not treat them in this section, since some of them coincide with the English ones. In this connection, some apparently unjustified changes find their explanation in the original English source, as a process of retranslation. As regards the abbreviations utilised for this section, *OSV* will stand for the original Spanish edition, while *ASV* would be used for referring to the adapted one. The format of the page numbers will be the same as in the English section. Again, the alterations mentioned in this section are included in the appendix.

a) Formality

Firstly, I will analyse the changes between the two Spanish editions concerning formality. It is necessary to point out that formality is expressed differently in English and Spanish. Probably in Spanish the most significant modification has to do with the use of the polite personal pronoun *usted* and its corresponding verb forms. On the one hand, in the OSV the characters address each other in a very polite way. For example, in the original Spanish book the fisher-boy asks the children *¿Van ustedes a la isla?* (24), while in the ASV this component of formality is eliminated (example 159). Moreover, this character subsequently addresses Anne in the following way: *Cójase a mi mano, señorita. La ayudaré a subir a la*

barca (24), whereas in the ASV he speaks to her in a less formal way, without using the appellative *señorita*. Other examples of this change in the use of the polite personal pronoun are included in the examples 161-164 of the appendix. In these cases, the personal pronoun *usted* and the polite treatment formulas *señorita* and *señorito* have been removed. However, in the ASV some of the verbs are still inflected in the formal way, e.g. *estaba usted* is replaced by *está*, so the verb does not coincide with the inflection of the second personal singular, but with the third person one, corresponding with the courteous formula. Therefore, although the degree of formality has substantially decreased in the new edition, it has not been completely deleted. Besides the use of this personal pronoun and its corresponding verb forms, there are other elements that carry a formal meaning. For example, in the OSV George calls his father *Padre*, in a very polite way, while in the ASV the form *Papá* is much more common¹⁰. On the other hand, the decrease of the formal tone is also present in the modifications of some verbs forms, such as examples 165-169. These cases illustrate how most of the verbs were inflected in very formal ways in the OSV, but were replaced by more neutral and simplified forms in the new edition. This would ease the understanding of Spanish children.

b) Updating vocabulary

Turning now to the updating of outdated words and expressions, there are some examples that deserve to be underlined. First, I wish to highlight the replacement of *muchacho* for *chico* in the ASV, which is the change that appears more frequently. Moreover, the word *ama* in the OSV is changed for *dueña* in the new edition, and this is constant throughout the whole book. On the other hand, there are several examples of substitutions of obsolete words and expressions, which can be seen in examples 170-182. I would like to add that some of these changes were also carried in the English editions, as we previously saw. Concerning this

¹⁰ This duality of the ways to refer to the parents is also present in the English editions as we saw before.

process of updating the books to our time, I would like to highlight the deletion of some old-fashioned expressions, as well as situations that do not fit in present-day standards. They will be discussed in the following subsection.

c) Elements added and deleted

The adapted Spanish book, like the English one, have suffered from a significant removal of content and it is possible to provide evidence that this removal is even more severe in the ASV, although it has some explanations in the retranslation process that I will discuss in section 3.4. In this subsection I will analyse some of the elements that have been omitted in the adapted book, some of which have experienced the same process in the English adaptation. First, there is a considerable deletion of exclamative expressions, which can be seen in examples 183-190. Furthermore, some vocatives disappear in the new version, *e.g.* *chata* (16, 16), *querido* (62, 77), *guardacostas!* (49, 60). The elimination of these expressions does not necessarily imply changes in the meaning of the text, only a moderation of the tone, becoming more neutral and less emotional. Conversely, there are cases in which the elimination of some words or phrases triggers a slight change in the content of the text. In the appendix examples 194-203 clearly illustrate this issue. In these modifications, part of the original content is omitted, especially in the cases of adjectives and adjuncts, which experience a considerable reduction. Lastly, there are phrases that disappeared completely in the ASV (examples 204-212). Some of these sequences do appear in both English editions; therefore, in some cases there is no clear explanation of such elimination of content. On the other hand, I would like to draw attention to a particular case of removal of long sequences, which has a justified reason: the reactions of the children to television, implying that they are not used to this device. Some of these excerpts appear in the OEV as well, and were modified in the adapted version, but in the OSV, there is an addition of scenes that were not present in

English, such as *Ana, que jamás había visto la televisión, quedó boquiabierta [...]* (75, 94) and *dijo encantada Jorge, que no tenía televisión* (56, 58). This situation might be difficult to understand for present-day children, so it might justify a removal of content.

Concerning the added elements in the ASV, they are very scarce, highlighting the addition of vocatives such as *mamá* (36, 43), onomatopoeias like *chac, chac, chac* (42, 50) and explicative phrases, which do not imply a big alteration of meaning, like *Supongo que ahora tendré que ir a buscarlo.* (70, 87).

d) Simplifications

As regards the use of simplifications, both in words and expressions, it is necessary to point out that they are very significant in the ASV, so I will only focus on the most representative cases. One of the reasons for this high amount of simplifications is again the retranslation process, which asks for more similarity between the source text and the translation. First, I will highlight the changes regarding the *dicendi* verbs¹¹. Whereas in the OSV there is a big variety of *dicendi* verbs, in AS most of them are simplified to the verb *decir*. Some of these verbs are *sentenció* (10, 9), *comentó* (20, 22), *interrumpió* (24, 26) and *opinó* (25, 28). On the other hand, there are examples of the reduction of some verbs and long expressions, as in examples 222-226. It can be appreciated that the vocabulary in the OSV is more elaborated and complicated than in the ASV, in which long sentences have been considerably reduced. About this issue, I would like to underline a very illustrative example: the compression of one whole paragraph in the sentence *Fueron a la Cueva* (example 227).

¹¹ The ones used by the narrator to clarify the interventions of the characters in dialogues.

e) Problematic elements

Finally, I will analyse the problematic elements that affect the OSV and how they change in the ASV, most of which coincide with the ones in the English versions. In the Spanish adaptation, like in the English one, there are some sequences concerning gender stereotypes which are deleted, for example the scene of the girls looking for flowers, or the praising of George, associating her with “masculine attitudes”. However, in the case of the scene in which Martin is accused of drawing “girly things”, the content is not actually modified in the ASV: *Eran imágenes extrañas viniendo de un chico* (137). In the AEV the word *boy* is replaced by *young person*, but here this gender stereotype is maintained. Moreover, Julian addresses his uncle *como un hombrecito* in the OSV and *como un hombre* in the ASV (42, 51), keeping again the stereotype. On the other hand, there are some problematic elements in the OSV which have been fixed in the adapted edition, like *niña ridícula* (57), which is replaced with *una tonta* (69), eliminating the noun *girl*. Furthermore, the boys say that the girls will not be able to stay awake late in the OSV, while this is omitted in the new edition (example 230) and the girls hug Aunt Fanny in the OSV, while in the ASV all the kids hug her (example 231).

Besides gender issues, there are other problematic elements in the OSV, all of which coincide with the ones discussed in the English section. First, the colonialist element is present in the original Spanish translation —*Encomienda al Mejor Cocinero del Imperio Británico* (96)— and is corrected in the adaptation: *la Mejor Cocinera del Mundo* (122). It is remarkable that the change consists in alluding to the whole world, instead of the United Kingdom, as happens in the AEV. Regarding the pejorative comment to Martin, questioning his intelligence, it appears in the original Spanish book, but it is removed from the new one (example 233). Finally, I will comment on another problematic element that coincides with

the English books, which is the presence of violent behaviour. In the OSV Uncle Quentin treats his wife rudely (example 234), while in the ASV this incident is eluded.

3.4. Comparison between English and Spanish editions

This last section will consist of an overview of the differences and similarities between the English and Spanish editions. As was mentioned before, there are many changes in the Spanish adaptation that follow the English one, but it is also possible to highlight some differences between them. Moreover, it is important to bear in mind the concept of *adaptation*. This technique, which involves the replacement of an element with its cultural equivalent in the target language, is very popular in different areas, although it is not exempt from controversy (Rica & Braga, 2015, pp. 45-46).

Firstly, in both Spanish editions the names of the characters are adapted. For example, *George* becomes *Jorge*; *Anne*, *Ana* and *Uncle Quentin*, *Tío Quintín*. However, there are some names which are preserved in Spanish, such as *Dick*, and names which suffer a slight change, like *Timmy*, which in Spanish is called *Tim*. Furthermore, it seems pertinent to mention that the change from *James* to *Alf* is also produced in the Spanish books, in which *Jaime* becomes *Alf*. Secondly, continuing with the subject of adaptations, I should mention that it is frequent to find this type of modification in both Spanish editions, although they are more numerous in the OSV. Some interesting examples are *quarter of an inch* → *cuatro o cinco milímetros* (17), *sandwiches* → *bocadillos* (36), *jam doughnuts* → *bocadillos con jamón* (38), *macintoshes and sou'-westers* → *impermeables / sombreros para el agua* (47), *awful fussers* → *una pandilla muy molesta* (47), *Very Important People* → *Gente Muy Importante* (58), *Monopoly* → *parchís* (81). Notwithstanding the high amount of adaptations in the OSV, it is possible to mention some cases in which the adaption is carried out in the ASV instead: for instance, the action *having tea* in English is translated as *tomar el té* in the OSV, whereas in

the ASV this expression changes to *merendar*, a more familiar action for Spanish infants. This change, together with other similar adaptations contribute to approach the text to the young Spanish readers, deleting the cultural differences that can exist between English and Spanish children. However, such differences can also change with time: for instance, the game of Monopoly was exotic for the children of the 70's, so the translators decided to replace it with *parchís*, but the game switches into *Monopoly* in the ASV, since children are now more familiarized with it.

On the other hand, if both adaptations are compared altogether, it is clear that the amount of modifications carried out in the ASV is vastly superior than in the AEV. One explanation for this is found in the (re)translation process. The OSV was very free, full of adaptations and additions of content that was not present in the original English source, and in some cases, there were mistakes regarding the interpretation of some words and expressions. All these facts, together with the presence of outdated vocabulary, opened the path towards this new adaptation, which is grounded on the AEV as well. I have already mentioned the high amount of simplifications and removal of content in the ASV, but this is definitely related with this process of retranslation, in which the adaptation tends to resemble the original source. In this process, some errors of translation are fixed, such as *zapatillas* → *botas de agua*¹² (15, 15), *cuervos* → *grajillas*¹³ (28, 31), *las piernas* → *los dedos*¹⁴ (45, 55), *Dick* → *Julián*¹⁵ (32, 37), *El día transcurría de manera muy agradable* → *pasó volando* (59, 72)¹⁶ or *no será muy largo* → *será pronto* (55, 67)¹⁷. In some of these examples mistakes are found, due to a literal process of translation. Moreover, in the OSV the phrases tended to be longer and more elaborated, adding elements which were not present in English, and making

¹² *Goloshes* in English.

¹³ *Jackdaws* in English.

¹⁴ *Fingers* in English.

¹⁵ *Julian* in English.

¹⁶ *Passed swiftly* in English

¹⁷ *That won't be long* in English.

the translation more literary-like, but probably more difficult for young readers, as in *la anhelada fecha* → *el día* (13, 13). The most remarkable example of this is found in the previously mentioned *dicendi* verbs, which were very diverse in the OSV, but most of which were replaced by *decir* in the ASV, so as to resemble the original English words. However, it is surprising that in the ASV some content is deleted, though it appears in both English books. For example, the phrase “He was such a serious sort of boy that I’m not surprised Timmy wasn’t all over him”, although it is translated in the OSV, it completely disappears in the ASV¹⁸. The same happens with “Cowslips were opening too, the earliest anywhere.”

Besides these modifications, it seems pertinent to point out some aspects regarding formality that suffer some kind of change between the English and Spanish versions. First, in the AEV the forms *Father* and *Mother* were completely replaced with *Dad* and *Mum*, but in Spanish this replacement is not always performed. These words, albeit formal in English, can be perfectly used in an informal context in Spanish. Hence, in the Spanish books it is common to see the word *padre* when another character is referring to him —“tu padre es un científico famoso” (ASV, 6)—, and the word *papá* when his daughter addresses him, namely “No hay rastro de papá por ninguna parte” (ASV, 63). Even though the use of *padre* in the Spanish edition does not imply formality, since it is characteristic of the Spanish language, there are some cases in which formality prevails in the ASV. For example, the use of the courteous verb forms, as was mentioned in previous sections. Despite the deletion in most of the cases of the word *usted*, the ASV preserves verbs inflected in the formal way, something that would not be possible in the English language. Thus, the differences between both languages lead to slight disparities of content and form between the versions.

Finally, I would like to remark on the similarities between the two adaptations. On the one hand, both carry out a process of updating vocabulary and expressions to the present-day

¹⁸ Pages 58, 70 in the Spanish editions.

society and, even though each language has its own lexicon and connotations, they share some of this kind of changes. Examples of this are *potted meat sandwich* / *bocadillo de carne en lata* → *ham sandwich* / *sándwich de jamón*; *Goodness, no!* / *¡Por Dios! ¡No!* → *No need* / *No hace falta*; *queer* / *impresionante* → *strange* / *extraño*; *Julian dear* / *Julián, querido* → *Julian*. Therefore, some of the changes in the ASV correlate the ones carried in the AEV, although we should bear in mind that there are alterations in English which are not done in Spanish, and vice versa.

Having discussed the main differences and similarities between the English and Spanish editions, I will conclude this section characterizing the Spanish adaptation. In this version some errors of translation were corrected, the language was updated to our current society, and the controversial elements were also amended. However, most of the changes were made to resemble the original words in English, ignoring the peculiarities of the target language, such as the use of longer sentences or a wide variety of *dicendi* verbs. Thus, I consider that the ASV could be a translation of the AEV, although it introduces certain modifications, which entail the deletion and addition of words and phrases, as well as the presence of adaptations, both linguistic and cultural, in order to make the text friendlier to the Spanish reader.

4. CONCLUSION

After having discussed the most relevant changes that I have noticed, I have reached some conclusions. Firstly, the modifications in the English adaptation have not been substantial and most of them are explained by the need to make reading easier for young people (simplifications, updating of old-fashioned terms, etc.), although it is also possible to find changes without a clear explanation (e.g. the modification of the fisher-boy's name). Furthermore, there are changes that clearly attend to moral reasons, which makes sense since the values of our society have been changing throughout time, and it would not be a good example for children to read some despicable comments and sexist attitudes.

Secondly, in the Spanish editions, the changes follow a similar pattern to the one found in the AEV, although their number is way superior. After careful analysis, it could be concluded that the ASV might be a translation of the AEV, since words and expressions that clearly differ from the original English book in the OSV were modified to resemble the source language. Nevertheless, I consider that this process erases some aspects that would have made the text more "Spanish-like". Furthermore, it has been corroborated that the ASV also simplifies and deletes content that was present in the English editions and that both Spanish versions contain several cases of adaptation, especially the original one, in an attempt to reflect the way of writing in the target language. In connection with this, I believe that English and Spanish are two different languages and that their differences in writing should be adapted as well.

Thirdly, after having compared the four versions, I can state that some of the changes carried in the ASV and the ones in the AEV correlate. However, we should bear in mind that in the Spanish case some modifications were made to fix the translation mistakes that were produced in the OSV, although in most of the cases they were simply made to resemble the English writing, resulting in a more concise and simplified text. All in all, the ASV was most

probably a translation of the AEV, but including some changes and adaptations for Spanish public.

Lastly, I strongly believe that language is constantly changing and that sometimes, concerning children's literature, it becomes recommendable to carry out new versions of books that were formerly written, so as to familiarise new generations with them. It is interesting how *The Famous Five* have survived until now, attracting new generations of children—in which I include myself, inheriting my mother's books during my childhood. However, I also consider that, in the Spanish case, the amount of changes proves excessive. Finally, personally speaking, I completely agree with the decision in both adapted books of omitting or modifying the problematic elements, especially regarding gender, since I believe that children's literature should not transmit certain questionable ideas to young readers.

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APPENDIX

Changes in the English Editions

No.	OEV	AEV	Page numbers
1.	she had	she'd	7, 1
2.	he is	he's	19, 14
3.	he would	he'd	38, 39
4.	they had	they'd	56, 59
5.	it will	it'll	90, 99
6.	was not	wasn't	7, 1
7.	had not	hadn't	26, 22
8.	did not	didn't	41, 42
9.	could not	couldn't	64, 69
10.	where is	where's	31, 29
11.	here is	here's	35, 35
12.	shan't be	won't be	13, 8
13.	shall I	will I	50, 52
14.	I shall	I'll	65, 69
15.	must	should	8, 3
16.	I must say	I agree	22, 19
17.	I must	I'll have to	75, 81
18.	we must go over	let's go over	90, 98
19.	shouldn't	wouldn't	17, 12
20.	shouldn't	can't	46, 48
21.	shouldn't think so	don't expect so	50, 52
22.	should think	bet	51, 53
23.	might	could	8, 2
24.	do come	hurry up	14, 10
25.	do look	look	29, 26
26.	I do think	I think	61, 65
27.	do say	say	68, 72
28.	do tell	please tell	94, 104
29.	queer	strange	20, 16
30.	queer	odd	38, 39
31.	queer	funny	54, 57
32.	horrid	horrible	10, 20, 85 / 18, 30, 58
33.	round	around	22, 31, 56 / 18, 30, 58
34.	jolly	really	56, 59
35.	jolly	very	60, 64

36.	so jolly	so	60, 63
37.	potted meat sandwich	ham sandwich	38, 39
38.	orangeade	orange squash	39, 39
39.	buns with jam in the middle	jam doughnuts	40, 41
40.	goloshes	wellies	16, 11
41.	macintoshes and sou-westers	raincoats	50, 52
42.	sou'wester	hood	51, 53
43.	high rubber boots	wellies	51, 53
44.	jersey	jumper	79, 84
45.	Well, there now! Haven't you all grown again? How big you are, Master Julian – taller than I am, I declare. And little Miss Anne , why, she's getting quite big	Haven't you all grown! Julian – you're taller than I am! And Anne, you're getting quite big	22, 18
46.	her mistress	George's mother	101, 112
47.	the master	my husband	101, 112
48.	fellows	men	17, 12
49.	old fellow	-	72, 76
50.	trunks	suitcases	14, 9
51.	tea-room	café	16, 11
52.	lamp	torch	20, 16
53.	lantern	torch	45, 47
54.	field-glasses	binoculars	107, 119
55.	prep	homework	7, 1
56.	hols	holidays	8, 2
57.	wizard	brilliant	10, 5
58.	hallo	hello	52, 55
59.	engaged in going round	busy going around	24, 20
60.	rather hush-hush	a bit of a secret	25, 21
61.	gracious	nice	58, 61
62.	fancy	imagine	82, 88
63.	have a squint	have a look	108, 120
64.	super	amazing	9, 4
65.	super	wonderful	52, 55
66.	good gracious	oh	92, 101
67.	good heavens	good grief	97, 107
68.	one hard out of the right course	one wrong move	99, 110

69.	dear me	-	8, 2
70.	dear old George	-	17, 12
71.	Julian dear	Julian	20, 16
72.	darling	-	19, 15
73.	gracious	-	20, 16
74.	for goodness's sake	-	10, 6
75.	hurrah	-	14, 9
76.	my goodness	-	37, 37
77.	You beast!	-	83, 90
78.	gosh	-	88, 95
79.	well, but	but	41, 43
80.	you see	-	45, 46
81.	I say	-	50, 52
82.	you know	-	64, 69
83.	I declare	-	22, 18
84.	I don't mind telling you	-	83, 90
85.	singing a sea-shanty	singing	52, 54
86.	police-cars	police	81, 87
87.	coal, coke and oil	coal and oil	140, 158
88.	first-class mystery	mystery	37, 37
89.	getting porters and taxis	getting taxis	18, 13
90.	If Mahomet won't come to the mountain, then the mountain must go to Mahomet.	-	31, 29
91.	She seldom saw television	-	60, 67
92.	Hallo, coastguard!	Hello!	52, 54
93.	the fisher-boy	-	62, 67
94.	-	Woof! Goodbye	184, 211
95.	everyone	everyone at their boarding school	7, 1
96.	He was a big brown mongrel dog	He was a big scruffy brown mongrel dog	10, 6
97.	what a view	what an amazing view	37, 37
98.	a fuss	a fuss over nothing	62, 65
99.	Morse	Morse code	90, 98
100.	didn't think on the whole	didn't think	10, 5
101.	I think is just the limit	I think it's mean	10, 5
102.	brooding over your wrongs	sulking	10, 6
103.	got up against	argued	21, 17
104.	I should think we must	I bet we're	51, 53

105.	turned their steps home	headed home	56, 59
106.	not to go off the deep end	not to overreact	73, 78
107.	there's one thing	at least	13, 8
108.	with the small bags in the trap	with the bags	22, 18
109.	the old days	the past	26, 23
110.	this is most mysterious	how strange	40, 41
111.	rather a sullen	a sulky	51, 54
112.	I've a fine television set that Martin here would like to show you	You could watch television with Martin	60, 63
113.	I'd rather he did it, than I!	Rather him than me	65, 70
114.	why, the sea is terribly cold	the sea's freezing	68, 72
115.	became quite friendly	became friends	73, 78
116.	to see a television programme	to watch television	80, 86
117.	I'd be obliged if you'd spill the beans about Kirrin Island	I'd be grateful if you'd tell me about Kirrin Island	86, 93
118.	to the dismay and horror of everyone	to everyone's surprise	163, 186
119.	Good old George! She's actually learned, not only to give in, but to give in gratefully!	George, you've actually learned to give in gratefully!	21, 17
120.	consider	feel	8, 3
121.	distressed	upset	21, 17
122.	we're awful fussers	we're just fussing	50, 52
123.	remarkably	really	17, 12
124.	taking possession of it	in charge of it	20, 17
125.	temper	mood	28, 25
126.	peculiar	strange	32, 31
127.	plain	obvious	47, 48
128.	such a beast	so horrible	86, 94
129.	She didn't want to be pretty and catty as bear malice as so many girls did	-	21, 18
130.	Honestly, George, you do behave as any boy. I'm proud of you.	Honestly, George, I'm proud of you	144, 163
131.	I should love to have	-	69, 73

	bunches of primroses’, said his aunt. ‘Nice big ones! Enough to put all over the house. ‘Well, while the boys are looking for arrow-heads we’ll look for primroses’, said Anne, pleased. ‘I like picking flowers.		
132.	I shall be able to fill that basket cramful of primroses and violets	-	70, 74
133.	Carrying baskets of primroses and violets	-	80, 86
134.	no local man	no local people	25, 21
135.	unknown man	unknown person	99, 110
136.	to a boy or girl	to anyone	73, 78
137.	Good for you! Said Dick, pleased. ‘Spoken like a boy!’ ‘Ass!’ said George, but she was pleased all the same	-	111, 124
138.	queer pictures for a boy to draw	strange pictures for a young person to draw	114, 129
139.	it’s a weak, feeble thing for a man to do	He thinks it’s a weak, girly thing for a man to do	114, 129
140.	The girls washed up the tea-things, and cleared away neatly	They washed up the tea-things, and cleared away neatly	118, 133
141.	George	Julian	116, 131
142.	brown hand	hand	63
143.	give Jonna the OBCBE [...] Order of the Best Cooks of the British Empire [...] What did you think it was? Oh, Be Careful Before Eating?	give Joanna the OBCUK [...] Order of the Best Cooks of the United Kingdom What did you think it was? Oh Be Careful Using Knives?	102, 113
144.	Was he one of these rather stupid boys who did no good at school, but to have a tutor at home? Still he didn’t look stupid. He just looked	-	74, 79

	rather sullen and dull		
145.	pushed her away quite roughly	-	176, 201
146.	brown eyes	green eyes	13, 7
147.	it's just like	it's typical of	8, 2
148.	plenty of	lots of	8, 2
149.	little time	little while	8, 3
150.	the least	the slightest	10, 5
151.	upset	split	16, 11
152.	begin	start	20, 17
153.	sweet	lovely	21, 18
154.	very well	all right	24, 20
155.	nothing	anything	29, 26
156.	store	storeroom	31, 30
157.	wherever	where	40, 41
158.	idiot	silly	51, 53

Changes in the Spanish editions

No.	OSV	ASV	Page numbers
159.	¿Van ustedes a la isla?	¿Vais a la isla?	24, 27
160.	Cójase a mi mano, señorita. La ayudaré a subir a la barca	Dame la mano, Ana, que te ayudo a subir a la barca.	24, 27
161.	¿Qué estaba usted haciendo	¿Qué está haciendo?	49, 60
162.	debería usted hacerse amigo de este chico, señorito Julián	Deberías hacerte amigo de ese chico, Julián	50, 61
163.	cree usted	cree	50, 62
164.	Su padre se ha apoderado de su isla, señorita Jorge	Tu padre se ha apoderado de tu isla, por lo que veo	59, 72
165.	no había consentido en	no podía soportar	11, 10
166.	veremos obligados a	tendremos	12, 12
167.	me está permitida	puedo	27, 31
168.	hemos de volver	volveremos	51, 63
169.	dar muerte	matar	67, 83
170.	se conduce	se comporta	9, 8
171.	se chanceó Ana	dijo Ana riendo	10, 9
172.	viveres	comida	12, 12
173.	locomotora	tren	13, 14
174.	jarabe	bebida	15, 15
175.	bocadillo de carne en lata	sándwich de jamón	36, 43
176.	me figuro	apuesto	48, 58
177.	¡Sería mala pata repetir el hallazgo!	¡Espero que no!	64, 79
178.	súper	increíble	65, 81
179.	preceptor	profesor particular	69, 86
180.	can	perro	78, 98
181.	plancha	error	80, 100
182.	faro	linterna	61, 75
183.	¡Santo Dios!	-	8, 6
184.	¡Qué mala pata!	-	8, 7
185.	¡pobre de ella si la descubrían!	-	11, 11
186.	¡pues sí que tiene gracia!	-	19, 21
187.	¡Hay que ver!	-	34, 39
188.	¡Dios mío!	-	35, 40

189.	¡Parece obra de magia!	-	36, 43
190.	¡Carambola!	-	73, 91
191.	, chata	-	16, 16
192.	, querido	-	62, 77
193.	, guardacostas	-	49, 60
194.	los humeantes suburbios de Londres	las afueras de Londres	13, 14
195.	dijo con humildad	dijo	20, 21
196.	¡es un misterio de primera clase!	¡es un misterio!	35, 40
197.	de mis piernas	de mí	42, 50
198.	es un viejo simpático	es muy simpático	53, 65
199.	con gentileza	-	53, 65
200.	es científico y un gran sabio	es científico	53, 65
201.	iremos con mucho gusto	iremos	56, 58
202.	furiosa y amenazadora	furiosa	57, 69
203.	pieza de la época del hombre de las cavernas	algo por el estilo	63, 79
204.	Si Mahoma no va a la montaña, la montaña tendrá que ir a Mahoma	-	29, 33
205.	Ríñale usted, señor guardacostas	-	50, 61
206.	Él aparenta ser una persona muy seria. No me sorprende que el perro comprenda que no está dispuesto a dar ni a recibir caricias.	-	58, 70
207.	y después todavía tenéis que desnudaros y acostaros, lo que significa media hora más	-	61, 74
208.	a pesar del buen tiempo, no prescindieron de sus chaquetas ni de las botas de agua. En cambio, no llevaron sus gorros.	-	64, 80
209.	También comenzaban a brotar las velloritas, , las primeras en toda la comarca	-	65, 80
210.	me parece que no sabéis	-	66, 82

	mi nombre		
211.	¡No tienes perdón de Dios, Dick, te has portado como un canalla!	-	79, 99
212.	es decir, que escribe en los periódicos, Ana	-	79, 100
213.	Ana, que jamás había visto la televisión, quedó boquiabierta ante la cara del hombre que apareció en pantalla.	-	75, 94
214.	dijo encantada Jorge, que no tenía televisión	-	56, 58
215.	-	,mamá	36, 43
216.	-	chac, chac, chac	42, 50
217.	-	Supongo que ahora tendré que ir a buscarlo	70, 87
218.	sentenció	dijo	10, 9
219.	comentó	dijo	20, 22
220.	interrumpió	dijo	24, 26
221.	opinó	dijo	25, 28
222.	se dignó a sonreír	sonrió	10, 9
223.	se dirigió en busca de	fue a buscar a	10, 10
224.	efectuar el viaje	viajar	13, 13
225.	compungida	apenada	50, 62
226.	a fin de	para	68, 85
227.	Caminaron alrededor del castillo hacia el otro lado de la isla. En efecto, había allí una gruta que en ocasiones les había servido de cobijo. Podía llegarse a ella desde la orilla del mar, como había dicho Julián, o sea trepando por el exterior por el escurridizo acantilado. O bien se podía entrar, sirviéndose de una cuerda, a través de un boquete que se había formado en el techo.	Fueron hacia la cueva	32, 36
228.	como un hombrecito	como un hombre	42, 51

229.	niña ridícula	una tonta	57, 69
230.	Me parece que vosotras, las chicas, no seréis capaces de no dormiros	-	47, 58
231.	Las niñas se arrojaron sobre ella. Sus sobrinos la querían tanto como su propia hija.	Los niños se arrojaron sobre ella porque la querían mucho.	17, 18
232.	Encomienda al Mejor Cocinero del Imperio Británico	la Mejor Cocinera del Mundo	96, 122
233.	Sería uno de esos chicos retrasados, que no alcanzaban a seguir a los demás y necesitaban profesores particulares? Sin embargo, no parecía tonto. Quizás algo raro, pero listo	-	69, 86
234.	éste la empujó rudamente	-	165, 211
235.	zapatillas	botas de agua	15, 15
236.	cuervos	grajillas	28, 31
237.	las piernas	los dedos	45, 55
238.	Dick	Julián	32, 37
239.	El día transcurría de manera muy agradable	pasó volando	59, 72
240.	no será muy largo	será pronto	55, 67
241.	la anhelada fecha	el día	13, 13